

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

**SUBSCRIPTION:**—Stamped for Postage, 20s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 35.—No. 25.

SATURDAY, JUNE 20, 1857.

{ PRICE 4d.  
STAMPED 5d.

**MRS. CLARE HEPWORTH.**—Communications to be addressed to 34, Manchester-street.

**WANTED.**—Two respectable Youths, as Junior Clerks in a Music-warehouse. Apply to Messrs. Boosey and Sons, Holles-street.

**STRADUARIUS VIOLONCELLO FOR SALE.**—This well-known instrument was purchased at the late John Dennis, Esq.'s sale. Apply to Mr. Joseph Atkinson, 29, George-street, Hull.

**THE BROUSIL FAMILY** have returned to Town for the Season. Communications to be addressed to Mr. S. Wood, Secretary, 25, Devonshire-street, Portland-place.

**HER MAJESTY'S THEATRE.—DON GIOVANNI.**—Piccolomini, Spesia, Ortolani, Alboni, Belletti, Beneventano, Corsi, Vialletti, and Giuglini. The following arrangements have been settled:—"DON GIOVANNI," Monday, June 22nd, Extra Night. Tuesday, 23rd, LA SONNAMBULA; first appearance of Signor Belatti. Wednesday Morning, 24th, Mr. Benedict's Grand Concert. Thursday, 25th, Extra Night, DON GIOVANNI. Saturday, 27th, LUCIA DI LAMMERMOOR. Monday Morning, 29th, (to commence at One, and end at Five o'clock). DON GIOVANNI, DIVERTISSEMENT. Last Act of LA SONNAMBULA. Tuesday, 30th, IL TROVATORE. On each occasion a BALLET DIVERTISSEMENT, supported by the principal artists of the Establishment. LA TRAVIATA will shortly be repeated.

Prices for the Morning Performances as follows:—Boxes—Pit and One Pair, £1 4s.; Grand Tier, £2 5s.; Second Tier, £3 3s.; Half Circle, £1 11s. 6d. Pit, 8s. 6d.; Pit Stalls, £1 1s.; Gallery Stalls, 5s.; Gallery, 3s. To be had at the Box-Office at the Theatre.

**BENEDICT'S GRAND MORNING CONCERT** at HER MAJESTY'S THEATRE, on WEDNESDAY, June 24. Piccolomini, Spesia, Ortolani, Alboni, Giuglini, Benatti, Beneventano, Corsi, Belletti, etc. etc.; Miss Arabella Goldani, Messrs. Lindsay Sloper, Benedict, Bazzini, Piatti, Pezzo, and Bottesini, will all perform. A selection from Gluck's ORFEO; the part of Orfeo by Made. Alboni. The Grand Finale to DON GIOVANNI, with all its scenic effects; Mlle. Piccolomini in Balfe's popular ballad, "I dream'd that I dwelt in marble halls;" and the celebrated trio, "Le faccio un inchino," from IL MATHRIMONIO SEGRETO, by Mdlles. Piccolomini, Ortolani, and Spesia.

Boxes, 2, 3, and 4 Guineas; pit stalls, £1 1s.; pit, 7s.; gallery stalls, 5s.; to be had of Mr. Benedict, Manchester-square, and at the Box-office at the Theatre.

**HANDEL.**—A few copies only are left of the superb Portrait of this great Master, copied from the Windsor Painting, and beautifully engraved on Stone. Size, 25 inches by 20 inches. Price, 6s. Boosey and Sons, Musical Library, Holles-street.

**OLD CHORISTERS' GATHERING.**—The Second Anniversary Meeting will take place at WINDSOR, on FRIDAY next, the 26th inst. Chairman, Dr. G. Elvey. Tickets, 10s. 6d. each, to be had of Messrs. Addison and Co. E. G. HOPKINS.

**RÉ-UNION DES ARTS, 76, Harley-street.**—The next Soirée will take place on Wednesday, June 24th, and will commence at Eight o'clock precisely.

MR. C. GOFFRIE, Manager.

**MADAME LOUISE CHRISTINE** has the honor to announce that her MATINEE MUSICAL will take place at her Residence, 3, Eaton-square, on Saturday, June 27, 1857, to commence at 3 o'clock. Tickets One Guinea each. To be obtained of Messrs. Jullien and Co., 214, Regent-street.

**EXETER HALL.—TONIC SOL-FA ASSOCIATION.**—A JUVENILE CHORAL MEETING will be held at Exeter Hall on Wednesday evening, June 24th, 1857. To commence at half-past Six o'clock. The Choir will be taken by the Rev. W. M. Whitmore, Incumbent of St. James's, Aldgate. The Choir will consist of 1,000 Children, taught on the Method, entirely without the assistance of any instrumental accompaniment.

Tickets for the body of the Hall, 1s.; Western Gallery, 1s. 6d.; Reserved Seats, 2s. 6d., or Family Tickets for Three, at 2s. 6d., 4s., and 6s.; and Books of Words, 2d. each, may be had of Ward and Co., 27, Paternoster-row; Keith, Frowse, and Co., 48, Cheap-side; Schumann and Co., 86, Newgate-street; Ewer and Co., 390, Strand; Foulton, 78, Strand; Sprague, 7, Finsbury-pavement; Tolkein, 27, King William-street, City; Mead and Powell, 101, Whitechapel High-street; Starling, 87, Upper-street, Islington.

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**HERR L. JANSO** begs to announce that his MORNING CONCERT will take place at the Hanover Square Rooms, on Monday, June 22, assisted by Madame Rüdersdorff, Madame de Bernardi, Herr von der Osten, Herr Ernst, Mr. Carrodus, Mons. Schreurs, Sig. Piatti, Mons. Bilet, Herr Pauer, Sig. Regondi, Herr Engel, Mr. Lazarus, Herr Kuhe, Sig. Randeegger, Mr. Mallon. Single ticket, 7s.; reserved seat, 10s. 6d.; may be had at the principal Music-sellers, and of Herr Janso, 10, Mornington-crescent.

**CRYSTAL PALACE.—THE VOCAL ASSOCIATION.**—Conductor, Mr. BENEDICT.—The Directors have made arrangements with Mr. Benedict for a Concert by the members of the Vocal Association, in the Centre Transept, on Saturday next the 27th instant. Doors open at 12. Concert to commence at 3. Price of admission, as usual, Half-a-crown to persons not holders of season tickets. The Programme will be duly announced.

By Order, GEO. GROVE, Secretary.

**MR. JACQUES BLUMENTHAL** begs to announce that his ANNUAL MATINEE MUSICAL will take place at the Dudley Gallery, Egyptian Hall, Piccadilly (by kind permission of Lord Ward), on THURSDAY, June 25, 1857, when he will perform his newest compositions:—"Le Gondolier du Lido," "Une Larme," "Une Petite Histoire," "Un Sourire," "Le Vertige," also "La Carassanto" and "La Luvisella."—26, Brompton-crescent.

**MADAME RUDERSDORFF** and Signor ALBERTO RANDEGGER'S MATINEE MUSICAL will take place on Thursday, July 2, by the kind permission of the Marchioness of Downshire, at her residence, 24, Belgrave-square, under H. R. H. the Duchess of Kent's and other distinguished patronage. Tickets, at One Guinea each, to be had at Madame Rudersdorff's residence, Park Villa, Finsbury-road, St. John's Wood, and Signor Randeegger's, 21, Belgrave-road, St. John's Wood; Boosey and Sons, Holles-street; and at Cramer and Balch's, 201, Regent-street.

**MADAME BASSANO** and HERR WILHELM KUHE have the honor to announce that their GRAND ANNUAL MORNING CONCERT will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on Monday, June 29th, 1857, to commence at 2 o'clock precisely, assisted by the following eminent artists:—Mesdames Clara Novello, Bassano, Messent; and Messrs. Westerstrand, Reichardt, Jules Lefort, F. Labache, Frank Borda, and Sims Reeves, Deichman, Piatti, Engel, Kuhe. Conductors, MM. Benedict and Francesco Berger. Numbered Stalls, 15s. each; Tickets, 10s. 6d. each. To be had of Madame Bassano, 70, Berners-street, Oxford-street; of Herr Kuhe, 12, Bentinck-street, Manchester-square; and of all the principal Music-sellers.

**MADAME HENRIE** and Miss STEVENSON have the honour to announce that their SOIRÉE MUSICAL will take place at the BEETHOVEN ROOMS, 76, Harley-street, on THURSDAY EVENING, the 25th June, to commence at 8 o'clock. Vocalists: Madame Rudersdorff, Miss Katherine Smith, and Madame Henrie; Mr. Tennant and Mr. Allan Irving. Instrumentalists: Mdlle. Kull, M. Kottens, Herr Engel, and Miss Stevenson. Conductor, Signor Randeegger. Tickets, 7s., to be had of Messrs. Leader and Cook, 63, New Bond-street; Messrs. Wessel and Co., 18, Hanover-square; and of Madame Henrie and Miss Stevenson, 15, Cleveland-gardens, Hyde-park, W. Stalls, 10s. 6d., to be had only of Madame Henrie and Miss Stevenson.

**MR. HENRY FORBES** has the honour to announce that the first performance of his new Oratorio, "RUTH," will take place at the HANOVER-SQUARE ROOMS, on Monday evening, June 22nd, to commence at Eight o'clock precisely. Vocalists—Madame Clara Novello, Miss Dolby, Mr. Benson, Mr. Lawler, and Mr. Weiss. The Chorus, under the direction of Mr. Smythson, will comprise 50 voices, selected from the Royal Italian Opera. The Band will be numerous and complete in every department, comprising the most eminent performers of the Royal Italian Opera and the Philharmonic Orchestra. Conductor, Mr. Henry Forbes. Reserved Seats, 10s. 6d.; Single Tickets, 7s. each; to be had at all the principal music warehouses; and of Mr. Henry Forbes, 3, Upper Belgrave-place, Piccadilly.

**HERR FERI KLETZER**, Violoncellist, has the honour to announce that his MORNING CONCERT will take place at the NEW BEETHOVEN ROOMS, 27, Queen Ann-street, Thursday, June 25th. Artists: Madame Clara Schumann, Herr Ernst, Mdlle. de Westerstrand, Mdlle. Sedlatzek, Herr von der Osten, Herr C. Oberthür, Herr C. Deichmann, Herr Jules Benedict, and Herr W. Kuhe. Family Tickets to admit three, One Guinea; Single Tickets, Half-a-Guinea; may be had at Schott and Co.'s, 159, Regent-street.

**DEBAÏN'S SUPERIOR HARMONIUMS.**—Fournisseur de S. M. l'Empereur Napoléon III. et de S. M. Reine d'Angleterre.—Entrepôt, 41 A, Queen-street, Cannon-street west, St. Paul's.

**DR. MARK**  
WITH HIS  
**JUVENILE ORCHESTRA**  
NUMBERING UPWARDS OF 30 INSTRUMENTAL PERFORMERS,  
AND A CHORUS OF FORTY VOICES,

*Composed of Little English, Scotch, and Irish Boys,*

From Five to Fifteen years of age,  
AND KNOWN BY THE TITLE OF

**"DR. MARK AND HIS LITTLE MEN,"**

Taught by him gratuitously, in order to illustrate his entirely new, simple, and effective system of Musical Education, to facilitate the encouragement and promotion of Musical Talent among the rising generation of this country, is open to Engagements. Dr. MARK has performed with his pupils at the New Free Trade Hall, Manchester; Music Hall, Edinburgh; City Hall, Glasgow; Concert Hall, and St George's Hall, Liverpool; St. George's Hall, Bradford; in Birmingham, and in all the principal cities and towns of twenty-five counties, with the greatest success, obtaining the highest approbation.

Application by letter, addressed:

**DR. MARK,**  
CARE OF MESSRS. BOOSEY AND SONS,  
28, HOLLES STREET, OXFORD STREET, LONDON.  
*Now Published,*

**DR. MARK'S**  
HIGHLY APPROVED WORK ON "MUSICAL EDUCATION,"

**"THE MUSICIAN,"**

*Price One Guinea.*

**IMPERIAL LIFE INSURANCE COMPANY.**

1, OLD BROAD STREET, LONDON. Instituted 1820. T. GEORGE BARCLAY, Esq., Chairman. MARTIN T. SMITH, Esq., M.P., Deputy-Chairman.

One-third of the premium on Insurances of £500 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the directors will lend sums of £50 and upwards on the security of policies effected with this Company for the whole term of life, when they have acquired an adequate value.

Four-fifths, or 80 per cent., of the profits are assigned to policies every fifth year, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future Premiums.

At the Fifth Appropriation of Profits for the five years terminating January 31, 1856, a reversionary bonus was declared of £1 10s. per cent. on the sums insured, and subsisting additions for every premium paid during the five years. This bonus, on policies of the longest duration, exceeds £2 5s. per cent. per annum on the original sums insured, and increases a policy of £1,000 to £1,638.

Proposals for Insurances may be made at the Chief Office, as above; at the Branch Office, 16, Pall-mall, London; or to any of the Agents throughout the kingdom.

**BONUS TABLE,**  
SHOWING THE ADDITIONS MADE TO POLICIES OF £1,000 EACH.

Date of Insurance.	Amount of Additions to Feb. 1, 1851.	Addition made as on Feb. 1, 1856.	Sum Payable after Death.
	£ s. d.	£ s. d.	£ s. d.
1820.....	523 16 0	114 5 0	1638 1 0
1825.....	382 14 0	103 14 0	1486 8 0
1830.....	241 12 0	93 2 0	1334 14 0
1835.....	185 3 0	88 17 0	1274 0 0
1840.....	128 15 0	84 13 0	1213 8 0
1845.....	65 15 0	79 18 0	1145 13 0
1850.....	10 0 0	75 15 0	1085 15 0
1855.....	—	15 0 0	1015 0 0

And for Intermediate Years in proportion.

The next Appropriation will be made in 1861.

Insurances without Participation in Profits, may be effected at reduced rates.  
SAMUEL INGALL, Actuary.

**LAMBERT & CO'S Patent Repeater Check Action**

Pianofortes and Patent Regulating Hopper, 314, Oxford-street, for touch, tone, and durability are not to be excelled. Made expressly for extreme climates. N.B.—Pianofortes taken in exchange, tuned, and lent on hire.

**PIANOFORTES.—DEWRANCE'S COMPENSATING**

PIANO may now be seen at the depot, 33, Soho-square. By the application of this principle a heavier string can be used, the result of which is, that the full power of a grand is obtained from a cottage instrument, at the same time the wires and the frame on which they are strung expand and contract with change of temperature equally and together, so that the necessity for frequent tuning, as in the ordinary instrument, is entirely obviated. For fulness and roundness of tone, with extraordinary powers of modulation, these instruments are quite unequalled, at the same time the price is no higher than that of an ordinary piano.

**TO BE GIVEN AWAY!! PATENT EUPHONICON,**

by STEWART. This elegant Pianoforte, finished in a most elaborate style, in satin wood, compass 7 octaves C C, will be given away to one of 300 purchasers of "Farmer's First Love Waltzes," price 4s., or sent post-free on receipt of fifty-two postage-stamps, by J. Harrison, Professor of Music. The instrument can be seen at J. H.'s Pianoforte and Harmonium Warehouse, High-street, Newcastle. N.B.—Each purchaser will receive a cheque giving a chance of obtaining the above instrument.

**HANDEL FESTIVAL.—Select Airs from Handel's**

Sacred Oratorios, arranged for the Pianoforte by W. H. Callicott. The **FOURTH** Book is now ready, Solos and Duets, with ad. lib. accompaniments, for Flute, Violin and Violoncello; also, favourite Marches, Minuets, and Movements from Handel's Italian operas, etc. C. Lonsdale, Musical Circulating Library, 26, Old Bond-street. N.B.—Lists may be had of Dr. Crotch's arrangements of Handel's Choruses, etc., for the Organ or Pianoforte; Handel's Songs, Duets, etc., etc.

**SIMS REEVES' NEW SONG,**

**"WHO SHALL BE FAIREST?"**

**BALLAD,**

**BY CHARLES MACKAY,**

COMPOSED BY

**FRANK MORI,**

Sung for the first time at the Surrey Gardens, on Friday evening, by

**M. R. SIMS REEVES.**

*Price 2s. 6d.*

Who shall be fairest?  
Who shall be rarest?  
Who shall be first in the songs that we sing?  
She who is kindest.  
When fortune is blindest,  
Bearing through Winter the blooms of the Spring.  
Charm of our gladness,  
Friend of our sadness,  
Angel of Life when its pleasures take wing!  
She shall be fairest,  
She shall be rarest,  
She shall be first in the songs that we sing!  
Aye, she shall be first in the songs that we sing.

Who shall be nearest?  
Noblest and dearest?  
Nam'd but with honour and pride evermore?  
He the undaunted,  
Whose banner is planted  
On glory's high ramparts and battlements hoar,  
Fearless of danger,  
Looking not back while there's duty before!  
He shall be nearest,  
He shall be dearest,  
He shall be first in our hearts evermore.  
Aye, he shall be first in our hearts evermore.

BOOSEY and SONS' Musical Library, 28, Holles-street

**"OH! BOATMAN, HASTE!"**

**BARCAROLLE,**

Composed expressly for, and dedicated to MR. WEISS,

**BY M. W. BALFE.**

*Price 2s. 6d.*

Oh! boatman, haste! the twilight hour  
Is closing gently o'er the sea!  
The sun whose setting shuts the flow'r,  
Has look'd his last upon the sea.  
Row then, boatman row!  
Row! aha! we've moon and star,  
And our skiff with the stream is flowing.  
Heigho! heigho! ah! heigho!  
Echo responds to my sad heigho!

Oh, boatman, haste! the sentry calls  
The midnight hour on yonder shore,  
And sliv'ry sweet the echo falls  
As music, dripping from the ear!  
Row then, boatman row!  
Row! 'tis day! away, away!  
To the land with the stream we are flowing.  
Heigho! heigho! ah! heigho!  
Echo responds to my sad heigho!

Oh, boatman, haste! the morning beam  
Glides through the fleecy clouds above,  
So breaks on life's dark murmur'ing stream,  
The rosy dawn of woman's love!  
Row then, boatman row!  
Row! 'tis day! away, away!  
To the land with the stream we are flowing.  
Heigho! dear one, heigho!  
Echo responds to my glad heigho!

BOOSEY & SONS' Musical Library, 28, Holles-street.

## REVIEWS.

"ELEMENTARY PRACTICE FOR THE VOCAL STUDENT." By Charles Bloxsome.

We can really imagine no necessity for any further additions to the multitude of elementary treatises on the art of singing which exist already; but since every teacher appears to believe that every other teacher's book is either deficient in something, wrong in something, or superfluous in something, we cannot do better (having vainly sought for some new feature in the publication before us) than allow Mr. Bloxsome to state his own reasons for presenting the world with another (the thousandth and first) vocal system:—

"The large works of Lablache, Garcia, and other men, are not progressive enough for the young student, and are far too elaborate and expensive for general use; nor do the smaller methods carry out the intentions of the author. In this work the study of singing is based upon the knowledge and practice of the fundamental chords, and not upon the scale, which fatiguing exercise is placed at the end of the book, to be practised only when the tones of the voice are strengthened and developed. Long experience in tuition confirms the author in his opinion, that exercises upon the intervals of the two principal chords combine the advantages of more rapidly developing the natural tones of the voice, of quickening the dull ear, and of imparting a feeling for the relation of sounds with a given tone, or root; besides being more useful and interesting to the student, who is soon enabled, by acquaintance with these chords, to combine the voice with others in part singing. The exercises upon the intervals of the scale are progressively arranged in new forms, calculated to enforce a habit of breathing at proper places, to promote an easy carriage of the voice, to impart a feeling for accent and the observance of strict time, and to lead, by gradual but sure degrees, to the perfect cultivation of the voice. The accompaniment of the unison is given to assist the young student when practising alone, for which the chord is substituted when the unison is no longer required."

Possibly the above may be very much to the purpose; but we have some faint notion of having heard a good deal of it some twenty times already.

"THE BRAVE OLD TEMERAIRE."—"THE TWO SWORDS."—"WHAT WILL TO-MORROW BRING?—NOBODY KNOWS." Songs. Composed by J. W. Hobbs.

There is good plain English tune in these ballads, which are all vigorous specimens of their class. "The two swords" is a missionary song—the words by the Rev. Mr. Perry—embodying a story, at the beginning of which a red Indian has just been scalping one white man, and at the end becomes a Christian at the instance of another. The moral is that the savage will not yield to the white man's temporal sword, but willingly to his spiritual one, which is the "word of God." The first part of the picture is less pleasant to contemplate than the last; and we own that we feel as little sympathy with the conversion of the Indian as with his tomahawk. The proceeds of this song (the music of Mr. Hobbs being its chief recommendation), are to be devoted to the fund for renovating the old parish church at Croydon.

"What will to-morrow bring," (words by Mr. Edward Staite), is a much more agreeable composition in every respect. The tune is healthy and simple, and instead of a representation of scalping, we have some sound philosophical reflections.

Let Mr. Ruskin (*Notes on the Turner Gallery*) recall to the memory of our readers what was the Temeraire:—

"She was the second ship in Nelson's line; and having little provisions or water on board, was what sailors call 'flying light,' so as to be able to keep pace with the fast sailing Victory. When the latter drew upon herself all the enemy's fire, the Temeraire tried to pass her, to take it in her stead; but Nelson himself hailed her to keep astern. The Temeraire cut away her studding sails, and held back, receiving the enemy's fire into her bow without returning a shot. Two hours later, she lay with an enemy's seventy-four gun ship on each side of her, both her prizes, one lashed to her mainmast, and one to her anchor."

Mr. Duff has contemplated Turner's picture poetically, and thrown his impressions into some hearty lines, which Mr. Hobbs has set to music in a kindred spirit. This song is the most ambitious of the three—and what is more, the best.

"DOWN BY THE FAIRY DELL." Song. The words by William Anderson. Composed, and dedicated to W. H. Holmes, Esq., by Arabella Anderson.

A graceful little song, which charms as much by the utter absence of pretensions it displays as by the pretty character of its melody and the neatness of its accompaniment. The words, too, though the subject is not new, are good of their kind.

No. 1. "YOU'RE SLENDER AS THE CLOVE." Turkish Song. No. 2. "THOSE OTHER TIMES." No. 3. "JOAN OF ARC." Grand Recitative and Air. Written by Miss Edwards. Composed by J. F. Duggan.

There is character in "Joan of Arc," and character which is dramatic in the bargain. The recitative shows that Mr. Duggan can set declamation to music with success. The air is in the real martial style, and full of vigor.

"Those other times" is a pretty, but wholly unpretending, ballad.

"You're slender as the Clove" is a quaint and modest imitation of Schubert, with a marked figure of accompaniment developed to the end. The words of Miss Edwards are all good.

No. 1. "THE MAID OF ARTLESS GRACE"—A ditty. The words translated from the Spanish by Longfellow. No. 2. "THE FISHERMAN'S WIFE"—Ballad. Written by Beatrice Abercromby. Composed by George B. Allen, Mus. Bac., Oxon.

Mr. Allen has set the beautiful stanzas of Professor Longfellow with charming and appropriate simplicity. There is nothing particularly new in his song; but all is *fit*, and as a mere piece of writing it is as faultless as it is unaffected.

Miss Abercromby's graceful treatment of the old theme of the "Fisherman's Wife," her hopes and fears, has suggested to Mr. Allen another wholly unambitious, but not less engaging song.

"THE LONGEST DAY WILL HAVE AN END"—Song. Words by L. M. Thornton. Music by Anne Fricker.

There is nothing either very striking or very novel in this; and yet it cannot fail to please, being one of those unoffending trifles that attract by their very shyness. Its character is plaintive, and music and poetry go so well together, that without being able to analyse the impression it produces on us, we pronounce it, without hesitation, a perfect ballad.

"THE QUEEN'S LANCERS." A new set of Quadrilles. Composed by Alphonse Leduc.

These quadrilles were no doubt composed without any great stretch upon the imagination. We have no fault to find with them; in short, we have nothing to say about them, unless to express our surprise that M. Leduc should have taken the pains to put them upon paper.

"THE FAIRIES' GLEN." Song. Composed by Mrs. Mackenzie Wilson.

There is a touch of the old English style of melody in this ballad which redeems it from common-place.

"LA RUSSELL!" Polka brillante. Composed and dedicated to Lady Frances Russell, by Henry Phillips Brooke.

There is no touch of anything to redeem this polka from common-place.

"DOMESTIC MELODIES, OR, HOME SONGS"—No. 3. "THE STUDENTS' SONG." No. 4. "HER LAST WORDS—FORGIVE! FORGET!" No. 5. "THIS LOVE IS A WEARISOME THING." No. 6. "THY FAITHFUL LOVE IS LIFE TO ME." Words by J. Baxter Langley, Esq. Music by Triton.

We quote an extract from the advertisement which the editors of *Domestic Melodies, or Home Songs*, have appended to their production:—

"There is a want of ballad and simple part-songs in our homesteads. The eldest sister in the family is perhaps a pianist of moderate accomplishments, and two, three, or more in the house would be delighted to enjoy music at home, if they could. But a difficulty arises. The ballads which appeal to the hearts of the adults are too often set in keys which present difficulties to the unpretending ability of the pianist



of the home circle, or else require a scope of voice beyond the range of unpractised vocalists, or lastly, contain passages which, if they are not difficult, are too complicated to be attempted without nervousness. On the other hand, the pieces which are free from these difficulties of musical construction are, for the most part, mere school exercises, in which the words are a secondary consideration to the music, and neither have any interest after the school-period has passed.

"The success achieved by 'In the days when we went gipsying,' 'I remember, I remember, how my childhood fled by,' 'Woodman, spare that tree,' 'The Canadian Boat-song,' 'What fairy-like Music,' and a score of other similar productions, was partly due to their intrinsic merit, partly to the fact that there was a tinge of romance or pathos about them—partly that they appealed to universal feelings—but MOSTLY was their success due to the fact, that while the melodies were simple, and the range of voice moderate, the piano accompaniments were in practicable keys, and written in a simple manner. Melody and harmony are both too often sacrificed by the straining after scientific effects by musical composers, and their compositions are at the same time limited in circulation and usefulness thereby."

We protest against this sophistry altogether. There is no "want of ballad and simple part-songs in our homestead" for those who choose to seek them, and who will find something still better than the united productions of Mr. J. Baxter Langley and "Triton." The subterfuge of attempting to make an article pass in the market under the pretence that the seller has only one object at heart—to benefit his species, instead of to fill his own pockets—is far too much resorted to now-a-days. The songs of "Triton" are good enough in their way, as we have said before, but by no means composed of such materials as to warrant the presumptuous aspirations involved in the concluding paragraph of the advertisement from which we have already quoted.

"It has been remarked that if the songs of a nation are known, its character may be known also; and a philosopher is stated to have said, that 'if he were allowed to write the ballads of a people, he would leave to others the making of the laws.' The projectors of 'Domestic Melodies or Home Songs' hope to have the satisfaction of feeling that they not only reflect the sentiments of the homesteads of England, but that they supply a new attraction to them, and that while they avoid everything objectionable on the one hand, they eschew insipidity on the other; remembering that human nature, with all its failings, has everlasting longings after the beautiful, the true, the good; and that appeals to its romantic aspirations, tales of its self-sacrificing love, and histories of its chivalry, will find responsive echoes in a human bosom as long as poetry lives to relate or a human being remains to listen to them."

Shakspeare and Mozart combined could not claim higher consideration for the moral effect of their productions than "Triton" and Mr. Baxter.

"PERGETTI'S TREATISE ON SINGING." R. W. Ollivier, 19, Old Bond-street.

Signor Pergetti belongs to a school of art which has raised the cultivation of the voice to its highest limits, and has brought it to that degree of perfection which characterised what is usually styled the palmy days of Italian singing. The great singers of that period, Paccheorotti, Veluti, and a host of others, were not only good exponents of what was composed by the masters, but they had also a claim to a genius of their own, which consisted in varying the themes presented, and adding *floriture*, which, in many instances, tended materially to enhance the beauty of the original subject. Signor Pergetti has preserved many of the traditions of this school, and in his advice to students we recognise the tact and experience of an efficient professor. His treatise pretends to more than any of the numerous methods which have appeared up to the present time, and to include the art of singing in all its branches, viz., solfeggio, vocalisation, and declamation. Of solfeggio there is nothing; the pupil must have studied it elsewhere, for in this treatise we find nothing more than the excellent advice to study the intervals by naming the notes. The exercises on vocalisation are well chosen, and calculated to confer taste and a correct style of phrasing. A great deal of the treatise is devoted to this part of the subject, more, perhaps, than was necessary. What we may be allowed to object to in this method is that it

is not sufficiently progressive. Difficulties are thrust upon the student at the very onset, and the ear of the neophyte is uselessly bewildered by the complexity of the accompaniment. The ear is puzzled, and the voice must become hesitating and tremulous. Signor Pergetti's explanations on the different embellishments are clear, concise, and elaborate; his observations on style, accent, and respiration are excellent, yet we must take an exception to his notice on the *trillo*, in which he says that the shake is produced by the addition of an upper note (the translator has badly translated the passage when he says that it commences on the upper note, Mr. Pergetti states, "*Viene fatto con la nota superiore*"), although it is sometimes produced by the addition of an inferior note. Signor Pergetti ought to have scouted the last system of producing the trillo, which is detestable, and never employed but by the ignorant. On the whole we can recommend Signor Pergetti's method as containing most excellent, sound advice, and which will be studied with advantage by pupils.

#### THE HANDEL FESTIVAL.

THIS great musical event, to which everyone has been looking forward so long, has at length partially come off, and the success attendant on it has exceeded the most sanguine expectations of those who believed the most firmly in the genius of Handel, the ability and persevering energy of Mr. Costa, and the musical capabilities at our command—capabilities of which our friends, both German and French, on the other side of the water, have no idea, or else they would be more careful ere they exposed their ignorance of the real state of matters, by asserting, as they are so fond of doing, that England is not a musical nation. Whoever was present at the Crystal Palace, Sydenham, on Monday, must, even supposing that he never entertained any opinion on the subject before, be now most profoundly convinced that never was a greater fallacy formulated than to say that we English are not gifted with musical taste. Where, except in England, could there have been collected such an array of choral and instrumental talent? Where could there have been found solo singers, who, taking all in all, more capable of satisfactorily executing the responsible task confided to them, and where, lastly, can there be pointed out a public who will listen more devoutly to the music of the great Saxon composer, or who entertain a more profound, a more enthusiastic, and a more intelligent appreciation of its great and manifold beauties?

There is, however, one trait in the English character which not even the most carpingly inclined of our continental neighbours can deny. When Englishmen once make up their mind to a thing—whether it be the repeal of the corn-laws, the erection of a Menai railway bridge, the laying down of a transatlantic telegraph wire, or any other apparently impracticable task—the chances are a million to one that the scheme will be triumphantly carried out. Like Napoleon, Englishmen do not appear to recognise the right of the word "impossible" to appear in the dictionary of their language; and, if we still find it there, it is, so to speak, only as a sort of antiquarian relic of former and less enterprising days. Why, we firmly believe that if the nation were once to turn its attention to the subject, even the new catalogue of the British Museum would be completed! It was this confidence in the energy of our countrymen that caused us, from the very beginning, to augur favorably of the result of the great and daring experiment just tried at the Crystal Palace. The misgivings of the most dubious must have been dissipated by the first rehearsal of the principal choruses of the three oratorios, the *Messiah*, *Judas Maccabaeus*, and *Israel in Egypt*, which took place in Exeter Hall last Friday, the 12th instant. About 2,000 choristers, men and women, including those from the metropolis itself, and their provincial colleagues from Yorkshire, Birmingham, Manchester, Liverpool, Norwich, Gloucester, Hereford, Worcester, Ely, Wells, Bristol, Canterbury, Cambridge, Oxford, Dublin, and a multitude of other places too numerous to mention, assembled on the occasion, under the direction of Mr. Costa, and the manner in which that gentleman directed the immense mass under his control, afforded one of the most astonishing examples it is pos-

sible to conceive of the great results to be effected by a master mind. Mr. Costa took his station on the platform in the middle of the hall, the trebles occupying the regular orchestra, the altos the space between the north and south galleries, the tenors the raised seats, and the basses the west gallery and space beneath it. Of course, with such an immense body of executants, there was not much room for an audience. A select few were, however, present, at the invitation of the committee of the Sacred Harmonic Society; and there was not one of those favored individuals who did not own himself indescribably impressed by the grandeur of the effect produced. There was not a single dissentient voice. Among the finest efforts of the evening we may mention the "Hallelujah" from the *Messiah*, and "Fallen is the foe," from *Judas Maccabeus*. Anything more perfect, in point of execution, more elevating or inspiring for the feelings of all present, we never heard. The only instruments called into requisition were the organ, at which Mr. Brownsmith presided, the immense bass drum, manufactured by Mr. Distin for the Sacred Harmonic Society, two kettle drums, and four serpents.

The grand morning rehearsal took place at the Crystal Palace itself on Saturday. The sight presented by the immense number of persons present, including 2,500 singers and instrumentalists, besides thousands who had come to see and listen, was grand in the extreme. No pen can ever do justice to the imposing spectacle. Nay, we are almost inclined to assert that no imagination, however vivid, can ever picture it. Such a sight, to be understood, must be witnessed. The best idea, perhaps, will be suggested—and no more—by a daguerriotype taken for the stereoscope, by Messrs. Negretti and Zambra, and forwarded to Her Majesty. We trust that it will soon be published.

The gigantic orchestra, specially erected for the occasion, was conceived and carried out by Mr. W. Earee, resident Clerk of the Works to the Crystal Palace Company, and reflects the greatest credit upon that gentleman. We have already referred to this triumph of skill and ingenuity in last week's number of the *Musical World*, but the following additional particulars may not prove uninteresting to our readers. It occupied a space of 14,784 superficial feet. It was 168 feet wide, and contained 10,102 cubic feet of timber, the entire weight being something like 160 tons. There were 23 rows of seats for the chorus, and 9 for the instrumental performers—making a total of 32. The highest row was elevated 52 feet from the floor of the orchestra, where Mr. Costa and the principal vocalists were placed. The average length of each row of seats, taking into consideration the curve it described, was 190 feet. The eye was completely bewildered on looking up at the compact mass of human beings, rising row above row to the base of the stupendous organ, which, in its turn, towered, as yet in solemn and impressive silence, to the roof of the lofty palace. Some faint idea may be gained, by those who were unfortunate enough not to be present, of the vast and imposing magnitude of the spectacle, when we inform them that, though the organ occupied more space than that allotted to an ordinary house, it appeared hardly larger than the instrument we are accustomed to see in the church we attend on Sunday. For a fuller description of this fine specimen of the organ-builder's art, we refer our readers to another column of our impression of to-day.

At 11 o'clock, Mr. Costa, punctual to a minute, appeared at his post, and was greeted with loud and continuous applause. The overture to the *Messiah* was then performed. This was followed by several choruses from the first and second parts of the same sublime production of genius. Among others we may mention, "He is the king of glory," and "The Lord gave the word," which were executed in the most gratifying manner. But the greatest effect of all was produced by the well-known "Hallelujah," the rendering of which was nothing short of marvellous. Almost the only objection we have to offer was as regards the *pianissimo* at the commencement of the chorus, "For unto us a child is born." The consequence of this was, that, for a great majority of the assembled thousands present, almost the whole of the chorus preceding the word "wonderful," was lost. Several choruses were afterwards executed from

*Judas Maccabeus*. Mr. Sims Reeves and Mad. Clara Novello, also, went through some of the solo music allotted to them. Both these popular artists were heartily welcomed by the public, especially Mr. Sims Reeves, whose reception was most enthusiastic, a fact which may account, perhaps, for the more than ordinary fire and power with which he gave the fine song, "Sound an alarm." He evidently wished to excel even himself, and we have no hesitation in asserting that he did so.

An hour was now allowed for refreshment. On the performers' resuming, after that interval, their places, a number of choruses and other pieces from *Israel in Egypt* were rehearsed with the same satisfactory result as that which had distinguished all the previous proceedings. So great, indeed, was the effect produced by the "Hailstone" chorus, that it was vociferously encored. The rehearsal terminated with "God save the Queen," and the audience separated, delighted and satisfied as to the success of the grand performance on the next day but one.

Monday came—a beautiful summer morning. Nature herself seemed to have put on her most lovely and smiling looks in honour of the occasion. The sun shone forth with unwonted brilliancy, while the unclouded sky lent an additional charm to the scene. It would have been impossible to have had finer weather. The doors of the Palace were not to be opened until 11 o'clock, but so anxious were the visitors, although having numbered seats, to be in time, that the trains began running from London as early as 9, from which hour, until nearly half-past 1, there was one continuous stream of Handel's admirers being whirled along the groaning rails.

All the ordinary roads, too, leading to the Palace, were thronged with carriages of every description, as well as pedestrians, hurrying to the great centre of attraction, while the gardens and windows of the houses bordering the route were swarming with well-dressed spectators, male and female. Indeed, the whole neighbourhood had decked itself out in its holiday attire, and smiles and good-humour were manifest on every face. A change had been made, since the rehearsal on Saturday, in the position of the lady chorists, who were now all placed in front of the organ, where they served agreeably to vary the darker masses of their male colleagues. Screens, too, had been erected at the sides and back of the orchestra, by which arrangement the sound was more effectually confined to that part of the building in which the audience were seated, instead of being permitted to range uncontrolled through the other portions of the vast edifice. Despite of this precaution, however, as we have been informed, the solemn strains of the "Hallelujah" chorus were distinctly heard by the non-paying multitude who congregated outside the grounds. In front of the organ was hung the portrait of Handel painted by Denner from the life, and said to be one of the best which we possess of the great composer. In the orchestra was a bust by an unknown artist, and the marble statue by Roubillac, to which we have alluded in our notice of M. Victor Schœlcher's *Life of the immortal Saxon*.

At one o'clock the performance commenced, and lasted till five. Its success, as everyone had anticipated from the rehearsals, was unequivocal. The impression produced on every listener was not one of a mere transient nature. It was one of those rare impressions which remain engraven on men's hearts, and which they carry with them to their graves—one of those pleasurable Oases of wonder, ecstasy, and religious awe combined, which occur so seldom in our journey through the desert of life.

After the preliminary performance of "God save the Queen," the first strains of the oratorio burst upon the enraptured ear, and were listened to in the most reverential silence. The audience appeared literally to be afraid lest a single note should escape them. They seemed to drink in the sounds, now sweet and eminently graceful, now sublime and thrilling, as the sun laps up the dew from off the be-crystallised and be-gemmed flower, at the dawn of a summer's day.

It would be folly to assert that there was not, now and then, some little unsteadiness displayed amongst the immense numbers who lent their voices on the occasion, but, owing

to the mastery which Mr. Costa always exercises over those subjected to his sway, this unsteadiness was, comparatively speaking, not very prominent, except to professional and critical ears. On the whole, the execution of the choruses, which, in so large a building, told with greater effect than the other portions of the work, was surpassingly glorious. Such, for instance, was the execution of the chorus, "And the Glory of the Lord," "And He shall purify the sons of Levi;" and "For unto us a son is born." At the commencement of the latter, Mr. Costa discarded the *pianissimo* to which we objected at the Saturday rehearsal, and the result proved that we were right in our objection. This chorus worked up the audience to such a pitch of excitement that they attempted to have it repeated, but Mr. Costa resolutely refused compliance to their wishes.

Part II. went as well as Part I. The "Hallelujah" was overwhelmingly superb and grand, as was, also, the last chorus, "Worthy is the Lamb."

We have, as yet, said nothing of the instrumentalists and solo singers. The former were admirable for the delicacy and precision with which they played the accompaniments. We must, also, especially notice the trumpet-playing of Mr. T. Harper, in the "Trumpet shall sound." With regard to the solo singers, Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, Herr Formes and Mr. Weiss, they exerted themselves to the utmost, and fully sustained the high reputation which they enjoy. It was not to be expected that they could, by their single voices, produce the effect which attended choruses issuing from the lips of two thousand choristers. Besides this, too, the immense area they had to fill was naturally against them. But notwithstanding every drawback, they acquitted themselves to the entire satisfaction of the audience, who testified their delight by the warmest applause. The greatest "hits" were that of Mad. Clara Novello, in "Come unto him," and "I know that my Redeemer liveth;" that of Mr. Sims Reeves, in "Comfort ye, my People;" that of Miss Dolby, in "He was despised;" and that of Herr Formes, in "The People that walked in Darkness."

In concluding our notice of the first day's performance, we feel bound to add that all the accessory arrangements were admirably carried out. The measures adopted by the railway officials gave great satisfaction. The plans for placing the vast audience in their proper places without trouble or confusion were exceedingly well conceived and scrupulously carried out by the 150 stewards, under the direction of Mr. Davis Sims, while the refreshment department, under the personal superintendence of Mr. Staples, elicited heartfelt expressions of gratitude from hungry thousands.

The oratorio selected for Wednesday was *Judas Maccabæus*. The anxiety of the public to be present was even greater than on Monday, not because *Judas Maccabæus* is more popular than the *Messiah*, but because Her Majesty had signified her intention of "assisting"—as our lively friends beyond the Straits of Dover term it—at the performance. As the route to be taken by the royal *cortège* was known beforehand, thousands of spectators lined the way from Buckingham Palace over Vauxhall bridge, through Stockwell, Brixton, and Dulwich. Besides a natural desire to see their sovereign, the people wanted to catch a glimpse of Prince Frederick William of Prussia, who, together with his intended, the Princess Royal, and the Archduke Maximilian of Austria, occupied seats in the royal carriage. They were, however, doomed to disappointment; for, on account of the clouds of dust, the blinds of the carriage were kept down nearly the entire distance. The second carriage contained Prince Albert, the Prince of Wales, the Princess Alice, and Prince Alfred, while the remaining carriages were occupied by distinguished visitors and persons attached to the Court. The procession was escorted by a detachment of Light Dragoons.

As on Monday, all the roads and avenues to the Crystal Palace were thronged with Her Majesty's lieges of both sexes, and the rail also again did good service. The great object of the audience, on this occasion, seemed to be to obtain seats in the south portion of the building, immediately opposite the Queen's box, and whence a good view could be gained of the royal party occupying it.

On reaching the Palace, a little before one o'clock, Her Ma-

jesty was received by a guard of honour of the Grenadier Guards. Sir Joseph Paxton and Mr. Ferguson were likewise in attendance, and conducted the illustrious visitors to the private apartments prepared for their reception in the north portion of the building. When, after a short interval, the Queen appeared, followed by the Princess Royal, Prince Albert, the Prince of Wales, Prince Frederick William of Prussia, the Archduke Maximilian and suite, the assembled multitude rose as one man, and testified their loyalty in the most enthusiastic and unmistakeable manner. Ere the excitement produced by Her Majesty's entrance had died away, the strains of the National Anthem pealed majestically through the crystal and fairy-like edifice, and this was followed by a second outburst as spontaneous and uncontrollable as the first.

And now the performance of the oratorio commenced. To the surprise of almost every one, the general execution of *Judas Maccabæus* was even more satisfactory than that of the *Messiah*. This may be accounted for, by the fact that the generality of the singers being less acquainted with the former than with the latter work were more careful, or it may be that they had profited by their previous efforts, and had become more accustomed to work together in such large masses, just in the same way that our troops are now more capable of going through movements and manœuvres on a great scale, since they have been assembled in large corps at Aldershot and elsewhere.

As we have stated, the oratorio went off admirably. Among the pieces more especially deserving of notice were the opening chorus, "O Father, whose almighty Power," "We come, we come," and the final chorus of the first part, "Hear us, O Lord."

The choral gem of the whole performance was the chorus, "We never, never, will bow down," in Part II. The applause was tremendous, and the audience seemed to be under the effect of what we may be permitted to designate an agony of delight. The phrase may strike some people as paradoxical, but we think that all who were present will understand it, and agree with us in pronouncing it well suited to convey the peculiar feeling we want to express. We never listened to a finer performance.

The most prominent features in the third part were, "See the conquering hero comes," and the final "Hallelujah." The public redemanded the former vociferously; but, had it not been that Her Majesty herself gave unmistakeable signs of desiring to hear it again, we think Mr. Costa would have sternly adhered to his usual rule, and not complied. In obedience, however to the royal will, the chorus was repeated.

The Fates appeared to have made up their minds to be singularly propitious on Wednesday. We just said how excellent was the choral execution of the oratorio. But even the solo-singers were heard to greater advantage than on Monday, owing, probably, to the area and south nave being more crowded than on the previous occasion. Mr. Sims Reeves was especially fine in the three great songs, "Call forth thy powers," "How vain is man," and "Sound an alarm." Nor must we forget Miss Dolby's "Pious orgies," and "Father of Heaven." Mad. Clara Novello's "From mighty kings," or Mad. Rudersdorff's "Wise men flattering." Herr Formes, Mr. Weiss, and Mr. Montem Smith, also, acquitted themselves in the most praiseworthy manner. The proceedings concluded with the Old Hundredth Psalm, Her Majesty—at whose desire, we believe, it was given—and the whole audience standing while it was sung.

Thus terminated a performance which will never be forgotten by those who heard it. It will form an era in the annals of music. Man delights in wishing for impossibilities. However great the impossibility of an impossibility—to be pleonastical—there is still a certain pleasure in wishing it could come to pass. It was this kind of feeling which actuated us on Wednesday. We thought of the words of the old Roman:—

"O mihi præteritos referat si Jupiter annos,"

and could not help wishing that, in order to render our pleasure complete and unalloyed, Handel himself could have been present to hear the wonderful manner in which his masterpieces had been given, and to receive, as a tardy recompense for the indignities to which he was subjected while living, the sincere, heartfelt tribute now paid so willingly to his genius!



## A POPULAR ACCOUNT OF THE HANDEL FESTIVAL ORGAN.

THE employment of an organ as an adjunct to the ordinary resources of a grand orchestra in the performance of oratorio-music, obeys a prescription coeval with oratorio itself. Having scarcely anything in common with the instruments of an orchestra, and—save in its sustaining power—as little similarity to voices, the breadth, richness, and grandeur of its tone, have, nevertheless, long since determined its appointment to that duty of cementing, solidifying, and strengthening the combined mass of both, which nothing else could satisfactorily perform. This peculiar duty of the organ was certainly recognised in this country as far back as the time of Henry Purcell; for, in many of his sacred compositions, we find that wonderful musician employing the organ in conjunction with the orchestra, not alone as a mere filling-up of his score, but often in special traits of what can be only fitly termed "instrumentation" in the modern sense; disclosing, even then, a complete knowledge of its capability for effect. From Handel, the creator of the oratorio, comes, however, the authority which makes the organ essential to the just performance of this, the sublimest class of music. Handel specially wrote for the organ in conjunction with his orchestra, and invariably used it in the performance of his oratorios whenever its presence was attainable. If to this be added, that the greatest sacred composer of modern times, Mendelssohn, has bequeathed to us a similar sanction for its use,—firstly, in the score of his *Elijah*; and secondly, in the organ-part with which he has enriched the Handel Society's edition of *Israel in Egypt*,—nothing further is needed to explain the cost and trouble incurred in erecting the organ for the present festival.

A few years since, it would have been thought wholly unnecessary to direct any save the slightest notice to an organ erected for an oratorio performance. A bare record of the fact, coupled, perhaps, with the advertisement of the Organ-builder's name, would then have served every purpose. At the Westminster Abbey Festival in 1834, for instance, on which occasion a large organ was provided by the makers of the present instrument—Messrs. Gray and Davison—the briefest announcement of its existence and parentage was presumed enough to satisfy every claim the organ might have to attention. Twenty years ago, however, the art of organ-building can scarcely be said to have emerged from its infancy in this country; and although that infancy was often stalwart—even sometimes gigantesque for its date—its growth was too much encumbered with rudeness and want of symmetry and refinement at all points, to occupy much ground in the circles either of mechanical science or musical taste. All this has greatly changed. The large organ of past times has as little relation to the modern first-class instrument, as has a coarse product of handicraft to a finished work of art. And, naturally enough, along with this vast improvement in the instrument itself, and a corresponding advance in the style of its treatment by the performer, has grown up an amount of public interest in the matter,—an extent of hearty and earnest amateurship, both as to the musical effect and construction of the organ, sufficient, it is presumed, to justify the explanations about to be offered with regard to the particular instrument constructed for the present festival.

A brief notice of the difficulties certain to arise in providing a suitable organ for this occasion, naturally precedes a description of the means adopted to overcome them. The inevitable obstacles to be encountered were, vast space, and the antagonism of multitudes of voices and instruments,—both of which operate in absorbing and destroying organ-tone to an extent not at all generally suspected. However much the statement may be at variance with ordinary impressions, it is nevertheless true that the organ is, considering the large number of its *sounding parts*, a very weak instrument; in other words, that the tone of any one of its single pipes is much inferior in power to that of a single voice or orchestral instrument. Without entering into technical details, this fact may, perhaps, be sufficiently explained in the statements that the air with which the pipes of an organ are sounded is supplied at a pressure much below that exercised by the human lungs either in singing or playing a wind-instrument; and that, until very lately, it was supposed that a much increased pressure of air could not be applied to organ-pipes with a corresponding, or, indeed, any, advantage. It may be naturally suggested, indeed, that the required degree of power could be obtained by *enlarging* the organ,—in other words, by doubling or tripling, for instance, the number of its sounding parts. The first objection to this course is its extravagance both in money and space; and the second and more fatal one is that it would not accomplish the proposed object. Here again, in order to avoid a long and probably uninteresting elucidation, the reader must be pleased to accept, as a demonstrable fact, that, beyond

a certain and speedily attainable limit, the reduplication of sounds of the same pitch and character affords no commensurate increase of power. For this and other difficulties connected with the structure of instruments of the largest class, modern ingenuity, continental and English, has succeeded in providing remedies, and these have been largely adopted in the Crystal Palace Organ. It was, of course, no part of the present design to construct a mere musical monster, capable of overwhelming the 2500 voices and instruments with which it is associated; such a result, however practicable, would have been as absurd as unnecessary. The aim of the builders has been to produce an instrument, the varied qualities of which should combine all desirable musical beauty, with force and grandeur of tone sufficient to qualify it for the part it is specially destined to bear in this great commemoration; and, should the result be pronounced successful, it is presumed that the very unusual difficulties of *locate* and employment to which the instrument is subjected, will be felt to proportionately enhance the credit due to its constructors.

To proceed at once with our description. On an occasion when all the preparations are on so vast a scale as the present, it will be naturally concluded that the Festival Organ must be, even in the obvious and external sense, a very *large* instrument. In this particular, it is highly probable that the spectator will, at a first glance, be disappointed. The prodigious dimensions of the Transept of the Crystal Palace, dwarfing to all but insignificance every single object it encloses, operates, of course, in greatly diminishing the apparent magnitude of the Organ. The reader has been elsewhere informed that the Orchestra prepared for this occasion "alone covers considerably more space than is found in any Music Hall in the kingdom;" and, similarly, he may be assisted to estimate the space occupied by the Organ, if told that it stands on more ground than that allotted to most ordinary houses,—its width is forty feet, by a depth of thirty. He will, perhaps, be at a loss conceive how, by any possibility, a musical instrument can require all these 1,200 superficial feet of standing-room; and be tempted to set it down as a piece of display,—an attempt to impose on him by the mere appearance of magnitude. A few simple facts will, however, convince him that these arrangements are controlled by a necessity passing all show. When he is told that this Organ contains 4,568 sounding pipes, varying in size, from thirty-two feet in length with a diameter sufficient to easily admit the passage of a stout man's body, to less than one inch in length with the bore of an ordinary quill,—that, in order to place these 4,568 pipes efficiently at the performer's disposal, at least 6,800 other separate working parts are required (many of these being complete machines in themselves, the separate members of which, if reckoned as in the process of manufacture, would at least quintuple the number),—that all these 11,368 sounding and working parts require such a disposition and arrangement that each one may be more or less easily accessible for those occasions of adjustment which must frequently arise in so complicated an instrument,—and, finally, that the entire mass before him weighs nearly fifty tons,—he will scarcely fail to perceive that the space is economically rather than ostentatiously occupied, and will, moreover, be enabled, perhaps, to understand some of those points often deemed mysterious with regard to large organs in general, such, for example, as their cost, and the time occupied in their manufacture.

Internally, however, the Crystal Palace organ is, beyond doubt, a very large instrument. Although the number of its pipes is, for many reasons, a very fallacious test, when applied to the power and capability of such an instrument, it may be well, in a popular account such as the present, to state, that in this respect, it considerably exceeds the world-famed organ at Haarlem—the total number of the pipes in the latter being 4088; while—were the two placed side by side in the Crystal Palace orchestra—the difference in point of power would be still more remarkable.

The performer has at his disposal four complete rows of keys, each having a compass of fifty-eight notes, and each commanding a distinct department of the instrument. He has, also, a set of "pedals"—a key-board played by his feet, in fact—by means of which he calls forth the ponderous basses necessary to support the general harmony. The "stops"\* belonging to each of these key-boards are subjoined in a tabular form:—

\* Some of our readers may require to be informed that the "stops" are, in fact, the means by which the performer varies the quality and amount of tone he desires to produce. Each "stop" controls an entire series of pipes, extending through the compass of the instrument, and the entrance or exit of each of these—similarly to the appearance or departure of some instrument in an orchestral performance—proportionately affects, of course, the quality and strength of the general mass of tone. It may be well, also, to mention here that there are but two generic kinds of organ tone—namely, that derived

## GREAT ORGAN.

1. Double Open Diapason—Metal .. ..	16 feet
2. Double Dulciana .. ..	16 "
3. Flute à Pavillon .. ..	8 "
4. Viol de Gamba .. ..	8 "
5. Octave .. ..	4 "
6. Harmonic Flute .. ..	8 "
7. Clarabel Flute .. ..	8 "
8. Flute Octaviane .. ..	4 "
9. Super Octave .. ..	2 "
10. Flageolet Harmonic .. ..	2 "
11. Quint .. ..	6 "
12. Twelfth .. ..	3 "
13. Mixture .. ..	4 ranks
14. Furniture .. ..	3 "
15. Cymbal .. ..	5 "
16. Bombarde .. ..	16 feet
17. Posanne .. ..	8 "
18. Trumpet .. ..	8 "
19. Clarion .. ..	4 "
20. Octave Clarion .. ..	2 "

## CHOIR ORGAN.

1. Bourdon .. ..	16 "
2. Gamba .. ..	8 "
3. Salicional .. ..	8 "
4. Voix Celeste .. ..	8 "
5. Clarinet Flute .. ..	8 "
6. Gems Horn .. ..	4 "
7. Wald Flute .. ..	4 "
8. Spitz Flute .. ..	2 "
9. Piccolo .. ..	2 "
10. Mixture .. ..	2 ranks
11. Cor Anglais and Bassoon .. ..	8 feet
12. Trumpet (small scale) .. ..	8 "

## SOLO ORGAN.

Grand Tromba .. ..	8 feet
Harmonic Flute .. ..	8 "
Flute Octaviane .. ..	4 "
Mixture .. ..	2 ranks
Corno di Bassetto .. ..	8 feet

## SWELL ORGAN.

1. Bourdon .. ..	16 feet
2. Open Diapason .. ..	8 "
3. Keraulophon .. ..	8 "
4. Concert Flute .. ..	8 "
5. Octave .. ..	4 "
6. Flute .. ..	4 "
7. Vox Humana .. ..	8 "

## SWELL ORGAN—(continued).

8. Twelfth .. ..	3 feet
9. Super Octave .. ..	2 "
10. Piccolo .. ..	2 "
11. Mixture .. ..	4 ranks
12. Scharf .. ..	3 "
13. Contra Fagotto .. ..	16 feet
14. Cornopean .. ..	8 "
15. Oboe .. ..	8 "
16. Clarion .. ..	4 "
17. Echo Tromba Tremulant .. ..	8 "

## PEDAL ORGAN.

1. Contra Bass .. ..	32 feet
2. Open Diapason—Wood .. ..	16 "
3. Violon .. ..	16 "
4. Open Diapason—Metal .. ..	16 "
5. Octave .. ..	8 "
6. Twelfth .. ..	6 "
7. Super Octave .. ..	4 "
8. Mixture .. ..	4 ranks
9. Contra Bombarde—"free Reed" .. ..	32 feet
10. Bombarde—Metal .. ..	16 "
11. Trumpet .. ..	8 "
12. Clarion .. ..	4 "

## COUPLERS.

Swell to Great Manual.
Ditto Sub Octave.
Ditto Super Octave.
Swell to Pedals.
Swell to Choir.
Solo to Great.
Solo to Choir.
Super Octave Great.
Choir to Pedals.
Great to Pedals.
Choir to Great.
Sforzando. Great to Swell.

## COMBINATION PEDALS.

8 to Great and Pedal Organ.
2 to Swell Organ.
1 to Choir Organ.
The Manual and Pedal Couplers, with the exception of the Solo Organ, are acted upon by Pedals.

\* The number of "feet" here given indicates the "pitch" of the stop expressed by the length of its lowest pipe. Thus, those described as of "8 feet," speak in the normal pitch of the scale, in unison with the keys of a pianoforte, for example: while those marked as of "4 feet," or "16 feet," sound, respectively, an octave above or below that pitch.

Having thus furnished a general account of the contents of the Crystal Palace Organ, it remains but to notice some peculiarities of its structure, which may probably interest such readers as have given attention to the subject. Although it can claim no absolute originality of contrivance, some of its features are wholly novel in English practice, and others are but of recent introduction and as yet but sparingly employed in this country. As force and volume of tone were, obviously, the first essentials in an organ so placed, it has been deemed advisable to supply the pipes with air at a pressure considerably higher than that ordinarily employed; while—following the principle first enunciated by the great French builder, Cavallée—this pressure is again considerably increased in the upper half of the compass throughout the instrument. With the same view—as well as for their individual beauty of quality—some of the more powerful stops of recent French origin have been introduced. These are the *Flute à Pavillon*, the *Trompette Harmonique*, and the *Flute Harmonique*—this last appearing in greater variety than has hitherto been tried in the English organ, since, besides two specimens of different kinds in the swell and choir organs, there are three—respectively of 8, 4, and 2 feet pitch—in the great organ, contributing greatly to the sonorous richness of this portion of the instrument; and, lastly, two, of large calibre and speaking at an unusually high air-pressure, in the solo organ.

from "flute pipes," in which the sound is produced on a principle identical with that operating in the ordinary flageolet, or that more homely instrument, the school boy's wooden whistle; and secondly, that derived from "reed pipes," the phonal operation of which may be most easily understood as analogous to that of the "concertina" or "harmonium," now so fashionable. From these two principles almost numberless varieties of tone are produced in the organ, by means of differences of dimension and mode of application, which it is unnecessary here to describe.

The 32 feet *Contra Bombarde* of the pedal organ is a stop of the "free-reed" kind—a mode of construction which, though but little used as yet in England, has many and decided advantages over the percussive variety of reed when employed in these profound registers of the instrument. The present is believed to be the first free-reed stop of 32 feet pitch produced in this country. The pipes which are observed to project horizontally over the centre portion of the organ are those of the *Tromba*, belonging to the solo key-board. The idea of thus placing reed-stops appears to have originated with the Spanish builders, in many of whose instruments—and notably in the two large organs of the Cathedral at Seville—all the trumpets, clarions, etc., have this horizontal and external position. The advantage of this arrangement is that the tone, travelling towards the auditor in a far more direct course than when the pipes stand erect, derives from it a great apparent increase of volume and intensity. The pipes of the *Echo Tromba* of the swell organ are, also, similarly placed within the swell-box.

One remarkable mechanical arrangement which pervades the whole instrument is quite novel in English practice. It is the distinct grouping together of certain stops of each manual—each group having its own sound-board, placed apart from, and supplied with wind independently of, the remainder. In the list of stops above quoted, the mode in which the stops of each manual are thus grouped is indicated by brackets, and from thence it will be seen that there are, for the great organ, four of these separate sound-boards; for the swell organ, three; for the choir organ, two; for the solo organ, two; and for the pedal organ, four—or rather, as these are again subdivided, eight. Among its minor advantages, this grouping and separately alighting of a small number of stops secure a more equable maintenance of the prescribed pressure in the wind-chests than can at all times be depended on under the ordinary system. As a wide passage-way is provided between the sound-boards of each manual, this arrangement has, also, the advantage of giving unusual facility to the necessary operations of the tuner. The chief object of its employment in this instance, however, was the introduction of another untried novelty in this country—the system of "Combination Pedals," invented and now invariably used by Cavallée, of Paris. These "Combination Pedals" occupy the usual position, and—with a difference and an advantage of their own—discharge the functions of the composition pedals ordinarily employed in the English organ. They operate, however, on a widely different principle. They have no connection with the draw-stops or slides of the sound-boards; their action is simply to admit the supply of air to, or cut it off from, the various sound-boards, and thus, obviously, to command the speech or silence of the groups of stops placed on them. It is necessary to add that each pedal—in the progression from *piano* to *forte*—acts also on that which precedes it; thus at once providing against any unnatural or improper grouping of stops, and simplifying the operations of the performer. Ease, rapidity, and noiselessness of action are unquestionable characteristics of this system; but its peculiar advantage will be found in the number and variety of the combinations it affords. A pre-arrangement of the draw-stops obviously determines what number of any group of pipes shall appear at the command of each pedal; and thus the varieties of tone placed within reach of the performer's feet appear only limited by the number of combinations of which the stops themselves are legitimately capable.

The *Pneumatic Lever*, now generally admitted to be an essential feature in the mechanism of any large organ, is certainly indispensable to an instrument wherein, from the arrangement of the sound-boards, such an unusual number of valves must be operated on simultaneously by the finger of the performer. This beautiful apparatus is, it is believed, now too generally known in this country to require explanation in detail; yet it may not be here out of place to describe it, generally, as a kind of subsidiary machine interposed between the keys and the valves of the sound-boards, whereby the labour of opening the latter is, in fact, transferred from the finger of the performer to the arm of the bellows-blower. Its mode of operation is very similar to that of the steam-engine; steam and a reciprocating piston being represented in the *Pneumatic Lever* by compressed air, and the alternate inflation and exhaustion of a small bellows which—thrown into action by the slightest pressure of the player's finger—acts, in turn, with considerable force on the train of connections by which the sound-board valves are opened. There are two sets of this apparatus in the Crystal Palace instrument, one for the Swell Organ, and the other for the Great Organ and its numerous array of couplers; and by their means, the "touch," even when all the separate members of the instrument are united on one key-board, is rendered as light and invariable as that of a grand pianoforte.

The necessary quantity of wind is supplied and distributed through



this large instrument by twenty-two pairs of bellows. Four, only, of these, however, are employed to furnish the supply of air—the remainder act merely as reservoirs in determining and regulating the pressure at which it is delivered to the various wind-chests.

In conclusion, it is, perhaps, proper to state that the Crystal Palace Organ will not—indeed, cannot—be entirely completed as here described until after the termination of the Handel Festival. A few stops in the choir and solo organs, not essential to the present orchestral duties of the instrument, not forming part of the original design, and which time renders it absolutely impossible now to complete, are at present omitted, but will take their destined positions as speedily as opportunity permits.

**THEATRE ROYAL, HAYMARKET.**—This evening, *THE HUSBAND OF AN HOUR*; after which, the New Farce, *MY SON, DIANA*; with *ATALANTA*. In future the Prices of Admission to this Theatre will be—Stalls, 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 6d. Commence each evening at 7.

**THEATRE ROYAL, ADELPHI.**—This evening, *GEORGE DARVILLE, THE PRETTY GIRLS OF STILLBERG*, and *A NIGHT AT NOTTING-HILL*. Commence at 7.—On MONDAY next, June 22nd, Mr. and Mrs. Barney Williams will appear in *IRELAND AS IT IS*; *OUR GAL*; and *BARNEY THE BARON*.

**ROYAL PRINCESS'S THEATRE.**—This evening, *RICHARD THE SECOND*, preceded by *A GAME OF ROMPS*. Commence at 7.

**ROYAL OLYMPIC THEATRE.**—This evening, *ALL IN THE WRONG*: characters by Robson, Vining, Mrs. Stirling; and *DADDY HARDACRE*; Mr. Robson, Miss Stephens, and Miss Hughes.

## THE MUSICAL WORLD.

LONDON, SATURDAY, JUNE 20TH, 1857.

THE Handel Festival is over. The Crystal Palace has lapsed into its ordinary routine, and the metropolis is emptying itself of provincials. Soon the forest of timber which took the form of an orchestra, will be resolved into its original elements, and the 2,500 performers, vocal and instrumental, be remembered as figures in a dream.

That such a sight has never before been witnessed as this week was unfolded to the eyes of many thousands of persons, may safely be asserted; and, with all the hints about the next festival—the real Handel commemoration—in 1859, the centenary anniversary of the mighty minstrel's death, it is probable that nothing of the kind may be seen again in the days of the present generation. Time will show, however.

Meanwhile, we cannot but express regret that while the wealthy and prosperous have been treated to such unparalleled performances of Handel's music, those in a humbler sphere, whose knowledge and love of Handel's genius far exceed those of our aristocracy and "fashionables," should not have been granted, in their turn, the chance of a similar enjoyment. A contemporary suggested a "People's Day," at *half-a-crown*; and it is a pity that the suggestion should have led to nothing. We are convinced that with reserved seats at half-a-crown, and unreserved places at a shilling, from 50,000 to 100,000 persons would have flocked to the palace to listen to the *Messiah*. What a glorious wind-up for the first musical festival at the Crystal Palace!

Without some such pendant it is naturally difficult to persuade many earnest thinkers that the Handel Festival was anything more than a compact between the Crystal Palace Company and the Sacred Harmonic Society to trade upon the influence of a great name—the greatest English name after that of Shakspeare. Of course if the profits, supposing there be profits, were dedicated to some national

charity, or to the accomplishment of some great national object, or to a Handel monument, or something of the sort, the case would be otherwise. But that money should be obtained in the name of Handel, under pretext of doing honour to Handel, by a company and a society in partnership, is a proposition difficult to reconcile with the general fitness of things. That both the Crystal Palace and the Sacred Harmonic Society are institutions of such moral value as to deserve almost the name and title of national, no one who is acquainted with their objects, and capable of appreciating their influence, will deny. Nor would any one dispute their right to project a great musical festival, and carry it out from a speculative point of view. But then, why should it be called a festival in honour of Handel?

Now the forthcoming celebration at Halle—the birth-place of our Handel—(for he is ours in spite of Halle and Hanover—or if that point is not ceded, he is at any rate Anglo-Saxon), will really be what it pretends to be—a festival in honor of Handel, since the proceeds are to be devoted to a statue of Handel. It is therefore no speculation, but an honorary feast, to which all Europe is invited, and which, we have little doubt, all Europe will attend by deputation. Let us not then, here in England, be cold to this Saxon demonstration, but the contrary. Let us rather support it, either in person or in purse, since whatever does honor to Handel must do honor to England, the country of Handel's predilection, and the scene of his most glorious labours.

We wish in no way to depreciate the Crystal Palace festival, which we think has been productive of enormous good, if only in bringing the divine art of music so prominently forward; and the more generally music is admired and cultivated in this country the better for all classes of society. Moreover it has been directed throughout with consummate address, and the whole arrangements reflect the highest possible credit upon the Committee of the Sacred Harmonic Society, who set it a-foot and carried it out to so triumphant a conclusion. But that is no reason why we should ignore, and why we should not do our best to help the hearty testimonial which the Saxon people are endeavouring to get up in honour of an immortal genius, whom if they were not anxious to claim as their's they would be just as much entitled to contempt as we should be if we were tamely to resign our own claim. After all Handel wrote for the whole civilised world, and it is by a dispensation of Providence for which we have reason to be grateful that England is more intimately familiar with his compositions than any other nation.

STRANGE vicissitude in human affairs! This year we shall have witnessed the extraordinary spectacle of an opera season without a new ballet.

That delightful little Pocchini, who displayed such an infinity of novel graces, gained lyrical immortality in our columns, and was first appreciated by the multitude when she was just on the point of quitting us, picked up the mantle which had been thrown off by Carlotta and wore it after a fashion of her own, but on a new mantle she did not venture. Next Easter—so we are informed—she will be again among us, and then possibly a new ballet will be produced, unless indeed the year 1857 is to give the tone to all years following.

As for *Acalista*, we will not admit that it is a ballet at all. When we say "ballet," we pronounce a word with a very definite signification attached to it, and that signification

does not comprise Spanish experiments. Terpsichore should not be assailed in her own temple; the possibility that the French school of dancing can be excelled by any other should never be so much as conceived within walls sacred to choregraphic art. We have a high respect for Senora Perea Nena, when she comes as a sparkling appendix to an English comedy, but when we are at Her Majesty's Theatre, our sympathies are decidedly on the side of the rival, whoever that may be, just as the zealous reader of the *Weekly Dispatch* always agrees with "Publicola," although various human entities have clothed themselves with that popular appellation. We sympathised with the pretty Rolla who has quitted us to make her fortune in America; and we sympathise with the charming little Salvioni, who, on Tuesday last, had the honour of making her *début*, not much more than ten minutes after Her Majesty, Prince Albert, the Princess Royal, the Prince of Prussia, and the Archduke Maximilian, of Austria, had quitted the royal box.

Madlle. Boschetti will shortly pay us a visit, likewise Mad. Rosati, but they will only bring with them specimens of that lightest of fare—the *divertissement*. In Paris, the opera of *Marco Spada* has been turned into a regular *ballet*, but we must be content with a *divertissement* extracted therefrom. The mimic talent of Rosati will not be employed for our benefit, we shall only have the luxury of her dancing.

At the Royal Italian opera, Cerito remains as a lovely monument of the days when *ballet* was at its height. But at the Royal Italian Opera the limits of *divertissement* have not been passed for many years; nor within the precincts of its larger or smaller domicile has the notion ever been entertained, that the feats of the *danseuse* may possibly prove more attractive than the notes of the cantatrice.

We shall, therefore, have passed a year without a *ballet*—and why? because people do not want one.

THE Concert for the benefit of EDWARD LODER is to take place at Exeter Hall on Monday, July 6th. Offers of assistance have been received from the following popular artists: Madame Rudersdorff, Madame Caradori, Madame Enderssohn, Madame Weiss, Miss Louisa Vinning, Miss Iascelles, Herr Reichardt, Mr. Sims Reeves, Mr. Weiss, Miss Arabella Goddard, Herr Ernst, Mr. R. S. Pratten, Mr. Case, Mr. Boosé, and Mr. Mellon.

This concert merits the support of the entire musical profession. Be it remembered that its object is to provide the means of existence to a native composer of genius, who, temporarily deprived of his brilliant abilities, is unable to assist himself. With the aid which it is hoped this concert will afford, in a few weeks his health and faculties will be restored—a consummation as desirable to the world as to himself.

Appeals are not unfrequently made to the public in behalf of wives and children left unprotected by men who should have provided for them when able to do so. The public deals leniently and generously with such cases, not judging harshly the conduct of a favourite character. We trust then that, when we address Englishmen, in behalf of an artist whose destitution is in no way the result of his own improvidence, and who is afflicted by one of those strokes of Providence more painful to witness than death itself, we shall not appeal in vain. But compassion is not the only feeling touched by the case of Edward Loder. Men of genius are scarce, and it is to the interest of us all,

that the few among us should be carefully preserved. Descending then to more selfish reasons, we ask—shall the genius of Edward Loder be allowed to expire, when so little is required to keep it alive?

#### HER MAJESTY'S THEATRE.

THE success achieved by the performance—not "restoration"—of *Il Don Giovanni* at Her Majesty's Theatre, if not "unprecedented," is certainly unusual. Since the first year in which Mozart's *chef-d'œuvre* was given in this country—when Ambrogetti personated the hero, and the opera ran uninterruptedly, with the exception of one night, when *Le Nozze di Figaro* was played, to the end of the season—we cannot call to mind so continuous a run of the piece. We remember more perfect performances; we have seen more courtly Don Giovannis, more amusing Leporellos, more musical Don Ottavios. The fact, nevertheless, remains incontrovertible. *Il Don Giovanni* has obtained an extraordinary success. It has been given four times following, is announced for to-night and Monday—an extra night—and, no doubt, will go on without interruption many more nights. Great emphasis has been laid upon the remarkable manner in which the opera has been put upon the stage as regards scenery, costume, and decorations. With the exception of the ball-scene in the first act, which is exceedingly brilliant and novel, we recognise hardly an improvement on the old *mise-en-scène*, and certainly find nothing illustrative of the text, as had been so frequently insisted on. The scene in the square which contains the statue of the commandant is more striking than the old one, and the opening scene, where Leporello is seated on a stone bench, waiting for his master (by the way, what does Signor Belletti mean by exposing his dark lantern when the moon is shining brightly?), is appropriate and beautiful; but the scene in which the great settest is sung, although lauded to the skies, is not a whit better or more suggestive than that used formerly. Many alterations are certainly worthy of high commendation, and too much cannot be said for the restoration of the three airs to the score; but why should Signor Benvenuto, on the other hand, omit the air "Meta di voi," always sung by Tamburini at Covent Garden?

The principal cause of the success of *Il Don Giovanni* at Her Majesty's Theatre is to be traced to Mdlle. Piccolomini's Zerlina, one of the most exquisite and original creations we ever witnessed on the stage. So striking and delightful a performance, indeed, is sufficient to account for almost any success, and we are not at all astonished at the result. Objections have been taken to Mdlle. Piccolomini's Zerlina, on the score of over-boldness, by a few who take their opinions from stage traditions only. But the fair artist may refer her oppositons to Nature as the guide of her actions and sentiments. Zerlina is the very antithesis of Amina in *La Sonnambula*. She is not the gentle and tender peasant girl whose heart is subdued to the quality of her lover, but an impetuous, inconsiderate, and impulsive creature, with more heart than head, who, while really loving one man, suddenly yields herself to the seductions of a handsome and noble rival, without thinking at all what she is about. The same view of the character precisely was taken by Malibran, who was universally acknowledged to be the most perfect Zerlina that ever adorned the stage. Had Mdlle. Piccolomini exhibited the same "boldness," as it is called, in Lucia which she has shown in Violetta, Maria and Zerlina, their might be some grounds for the charge. But her personation of the gentle Lucy was as retiring and lady-like as Count Popoli and Donizetti would have desired. Let the term "boldness" be changed into "exuberance" and we will accept the compromise.

Mdlle. Ortolani, as we fully anticipated, made a decided hit in Donna Elvira, one of the most ungrateful parts in the whole range of the lyric drama. She sang the very difficult music not merely well, but conscientiously, and with the right Mozartean feeling. The grand air, "Ah, che mi dice mai," and its pendant, "Mi tradi," were both finely given, every note in the florid division in the last air having its proper weight and emphasis. Although we praised Mdlle. Ortolani highly for her performance of Elvira in the *Puritani*, we must own that her

singing in *Don Giovanni* showed a great advance in vocal accomplishment. Her second part—another Elvira, by the by—required a style of singing different to that with which, we believe, the young artiste had been familiar. Mozart is not greatly in favor in Italy since Verdi came into fashion; but she acquitted herself so well that we augur even greater things for her future career than we did at first.

Madlle. Spezia's Donna Anna would have been everything required, if greater vocal resources had been within her means. Unfortunately, Mozart's music is so melodious, as to expose the deficiencies of the voice, more, perhaps, than that of any other composer. The energy and purpose displayed in every scene by Madlle. Spezia, was unmistakable, and could not fail to enlist the sympathies of her hearers. The grand recitative and air, "Or sai chel' indegno," was full of power and meaning. In the trio of masks, "Protegga il giusto cielo," however, and still more in the grand set in the second act, the want of sweetness in the quality of her voice, and smoothness in execution, was inimical to her success. Still the great intelligence of the artist, and her admirable acting, were powerful recommendations, and made amends for many faults.

The Masetto of Sig. Corsi was inimitable, and Sig. Vialletti's Commendatore was admirable.

Signor Beneventano is not a brilliant or courtly Don Giovanni; still he offended less than in other parts, and his performance of the libertine must be accepted as an improvement on former attempts. The bacchanalian song, "Fin che han dal vino," was taken at the right pace, a feat unattempted by any artist we ever heard, except Tamburini.

Signor Giuglini is not heard to great advantage in Mozart's music, which, nevertheless, ought to suit his beautiful voice and expressive style. His alterations in "Il mio tesoro" are not to be tolerated.

Signor Belletti sang the music of Leporello to perfection. His acting, however, was the very antithesis to his singing.

The addition of all the artists in the theatre to the chorus in the first finale constitutes a decided feature in the performance, and the *morceau*, "Viva la liberta," is nightly encored with enthusiasm.

On Tuesday evening Her Majesty, Prince Albert, the Princess Royal, Arch-Duke Maximilian of Austria, and the Prince of Prussia, attended the performance. After the opera, a new dancer, Mdle. Salvioni, supplied the place of Senora Perea Nena in the *ballet-divertissement* of *Acalista*. The *debutante* is an accomplished artist, and possessed of great personal attractions.

As *Il Don Giovanni* has proved so eminently successful, we would suggest to Mr. Lumley the "restoration" of *Le Nozze di Figaro*, with the following cast:—Susanna, Albani; Countess, Ortolani; Page, Piccolomini; Figaro, Belletti; Count, Beneventano; Bartolo, Corsi; Gardener, Vialletti; Basilio, Giuglini; Marcellina, Spezia; etc.

HER MAJESTY'S THEATRE.—The great attraction of *Don Giovanni* has necessitated an extra night on Monday evening, the 22nd, and on Tuesday a tenor, Signor Belart, will make his first appearance. Wednesday morning is appointed for Benedict's Second Musical Festival, at which Piccolomini will make her first appearance in "English," by singing a ballad of our popular composer Balfé. On Thursday, 25th, we are again to have *Don Giovanni*; and on Saturday, 27th, the *Lucia di Lammermoor*. On Monday morning, the 29th, a morning performance, when an act of *Sonnambula*, with Albani and Belart, will be added to *Don Giovanni*, with Piccolomini, Spezia, Ortolani, Beneventano, Belletti, Vialletti, Corsi, and Giuglini.

We regret to state that Miss Louisa Vinning's continued indisposition has prevented her fulfilling her engagement at the Surrey Gardens during the last fortnight.

CONCERT FOR THE FAMILY OF THE LATE MR. LEFFLER.—The total amount realised for the Leffler family from the concert given on their behalf, and from donations, is £325, which is to be placed in the hands of trustees, to be used by them for the education and advancement of the younger members of the family.

## LYCEUM THEATRE.

THE success which was achieved in Paris by the *Camma* of Signor Montanelli, has been fully reflected in London. It is, indeed, a most creditable work. A heroine, of whom Mdme. Ristori seems born to be the living representative, has been found in a remote corner of Plutarch's "Morals," (not so remote, by the way, that it was not found out years ago by Thomas Corneille); this story has been converted into a drama, without any material alteration of the incidents; the actress shows by her performance how well she appreciates the author's choice of a subject; and Mr. W. Beverley and the *costumiers* of the Lyceum have decorated the stage so as to produce a picture at once novel, characteristic, and beautiful.

In the *Times* of Monday last the story on which the play is founded is literally translated from the Greek of Plutarch. Instead of telling it over again, we will describe the drama in which it is embodied.

The entire action takes place within the precincts of a Druidical temple in Galatia, and the characters belong to that branch of the Celtic race that, emigrating from Europe, found a domicile in Asia Minor. The Celts are at war with the Romans, but a pacific disposition has become predominant; and were it not for the patriotism of the Tetrarch Sinoro (we give the names in Italian), the Gallic energy would probably be lulled to sleep by the flap of the eagle's wing. Camma is the wife of Sinoro, and, moreover, priestess of Corivena—a deity who corresponds to the Greek Artemis, and Latin Diana—greatly respected by all who know her, both on account of her high office, and her individual virtue. In the first act we see her receive the unwelcome news that the corpse of her beloved Sinoro, who has evidently fallen by the hand of an assassin, has just been discovered. Her first feeling is that of despair, but she is soon persuaded by her best friend, the bard Talese, that it is her duty to live for vengeance, and she departs herself with dignity, after the manner described by Plutarch. At the same time she is certain that her own instinct will enable her to find out the author of the dreadful deed. The instincts of a Druidess are to be respected, especially when they are correct, and certain it is, that when Sinoro, the newly-elected Tetrarch, enters the temple, and offers his condolence, Camma declares internally that he is the man. "*E desso*" is a good cue for the fall of a drop-curtain, and no one could speak it, or look it, better than Mad. Ristori.

Hamlet, even when informed by his father's ghost as to the nature of the rottenness in the state of Denmark, could not make up his mind on the subject, till he was further convinced by his uncle's conduct at the play, and in like manner the mere revelation of instinct is not sufficient for Camma. Sinoro is in love with her, and she listens to his suit with no unfriendly mien, the interview which takes place between the wooing assassin and the wooed widow being the strongest scene in the play. Camma plays artfully with the feelings of Sinoro, and nearly lashes him to a frenzy by telling him that he has a rival. Who is that rival?—the unknown murderer of Sinoro, who alone can be her second husband. Poor deluded Sinoro is delighted to confess that he himself is the party. Camma grasps the proffered hand of Sinoro, and the wedding is appointed. Throughout this scene it is the office of the actress to put on a bland face to Sinoro, while she renders her abhorrence of him perfectly intelligible to the audience; and this is admirably done by Mad. Ristori, who was applauded with enthusiasm. It is the office of the actor in the same scene to represent himself under the influence of an irresistible passion, and this is admirably done by Signor Gleck, who is scarcely applauded at all.

The consent of Camma to become the wife of Sinoro has greatly disgusted her old friends, especially the bard, who is a near relation to our old friend Orfeo (in *Medea*), but she knows what she is about, and requests the wise poet not to judge in a hurry. The Celts of Galatia did not perform the marriage ceremony with a ring, but the bride and bridegroom sipped out of a certain sacred cup, according to Plutarch. The cup is placed on the altar. Camma sips. Sinoro sips. Camma turns pale. Sinoro asks what is the matter. Camma says that the contents of the cups were poisoned. Sinoro dies in misery, Camma in ecstasy, still according to Plutarch, and a fine estatic saint does Mad. Ristori



become under these harrowing circumstances. From beginning to end the whole thing is as complete as possible,—and according to Plutarch.

### ROYAL SURREY GARDENS.

#### JULLIEN'S GRAND MUSICAL CONGRESS.

(From a Suburban Correspondent.)

WHAT a marvellous place is London, and what a musical population does it contain! After this week's experience who will venture to assert that the English are not essentially a musical nation. A great Handel festival is announced at the Crystal Palace. All the best singers of sacred music are engaged. The chorus is on a scale of unprecedented magnitude. The orchestra is gigantic in its dimensions. Public expectation is alive: and another series of oratorios during the week seems impossible.

Any conductor save M. Jullien would have been paralysed; but his spirit seems to rise under difficulties. He knows that he was the first to popularize classical music in this country. That he was the first to unite with those of London the fresh soprano voices of Bradford and Manchester. That he first brought the oratorios of Handel within the means of the honest working artisan; and that while the price was low the article was first-rate. He therefore summoned all his energies to the task. He engaged the *élite* of the vocalists at the Crystal Palace. His band was perfect and complete in itself, and the chorus attached to his Music Hall efficient and zealous. He called on his friends to support him; most gallantly have they responded to his call. In short his Musical Congress has been a triumph, both artistically and in a pecuniary sense.

The Congress opened on Friday with a masterly performance of the *Creation*. We never heard Haydn's greatest work more satisfactorily rendered. Mr. Sims Reeves, Mad. Rudersdorff, and Miss Dolby, who were the principal solo singers, acquitted themselves to admiration, and the enormous audience collected in the hall paid M. Jullien a most flattering ovation at the conclusion of the oratorio. Saturday was a Beethoven night, and attracted an equally numerous assemblage. Such confidence had M. Jullien in the public that he actually performed two symphonies in their entirety during the first part. This was in addition to the pianoforte concerto in C minor, played to perfection by Miss Arabella Goddard. Miss Dolby sang three sacred songs, and was encored in the last, while Mad. Rudersdorff was much and deservedly applauded in the "Hope" aria from *Fidelio*.

Monday witnessed a most extraordinary spectacle. The *Messiah* had been performed in the Crystal Palace that morning, and in the evening the Surrey Gardens Hall was crammed to suffocation by the worshippers of Mendelssohn. *Elijah* was given, with Messrs. Weiss and Sims Reeves, Mesdames Rudersdorff and Dolby, in the principal parts. All these artists had sung at the *Messiah* in the Crystal Palace, but they did every justice to the master-piece of Mendelssohn. The audience were attentive to the end; indeed, both Mr. Sims Reeves and Miss Dolby received vociferous and irresistible encores in their last songs, "Then shall the righteous," and "Oh, trust in the Lord." The choruses went well, and the band was perfection itself.

Tuesday was a Mozart night. M. and Mme. Gassier, Herr Reichardt, Mme. Rudersdorff, and Mdle. Westerstrand were the chief vocalists, while Miss Arabella Goddard, Signor de Bazzini and Signor Bottesini were the instrumental soloists. The Jupiter Symphony was superbly played. Miss Goddard again distinguished herself by a magnificent performance of the noble pianoforte concerto in C minor, and Bottesini proved himself unrivalled upon that most unwieldy of instruments in the hands of others, the double bass. Vocal selections were given from *Il Flauto Magico*, and *Don Giovanni*; M. and Mme. Gassier obtaining well-deserved encores in "La ci darem la mano." So great was the success of this performance, and so enormous the mass of people collected, that M. Jullien determined to repeat it on Thursday, when it attracted a no less numerous audience.

Wednesday was a Mendelssohn night, with Mme. Rudersdorff, M. and Mme. Gassier, and Mr. G. Perren, as vocalists, and Miss Goddard and Herr Ernst as instrumental soloists. Herr Ernst played twice with that feeling, delicacy, and perfection of execution which distinguish him. Miss Godard was again applauded to the echo, and never played the concerto in G minor more superbly. Mme. Rudersdorff sang the finale to *Lorely* with great dramatic effect. The chorus, under the able direction of Mr. Land, gained a well-deserved encore in the lovely song, "Ye hills, ye vales." The band surpassed itself in its masterly rendering of the Scotch Symphony.

On Thursday the Mozart programme, in consequence of its great success on Tuesday, was repeated. Another crowd.

These performances have left us little or nothing to criticise. In all he undertakes, M. Jullien applies himself to his task with an energy, a decision, and a reverence for his art which ensures success. He imparts a portion of his own zeal to those who work with him, and as he always surrounds himself with the best artists that can be procured, a perfect ensemble is the result. The *Creation* was repeated on Friday. The *Messiah* and the *Seasons* are still to be given. To the former the directors and M. Jullien, in grateful remembrance of the kindness evinced by the provincial choirs in assisting at their inauguration festival last year, invited the whole of the chorus engaged at the Crystal Palace.

Here have we had Handel and Haydn, Mozart, Beethoven and Mendelssohn, most worthily represented in their greatest works, and at a price which brings them within the limited means of the humblest lovers of music. We rejoice sincerely that the public has responded to M. Jullien's efforts as he merited. He has commanded the success he deserved. Let him go on and prosper. So long as he pursues the path which has led to his present position, so long will he ensure the esteem and regard of all who interest themselves in the cause of good music.

### PHILHARMONIC CONCERTS.

The programme of the fifth concert, which took place on Monday evening, was as follows:—

PART I.			
Sinfonia in D, No. 7	...	...	Haydn.
Recit. and Aria—"Non paventar, amabil figlio," "Inferice, sconsolata"—( <i>Il Flauto Magico</i> ), Mdle.	...	...	
Herttha Westerstrand	...	...	Mozart.
Concerto in G, Pianoforte, M. Charles Hallé	...	...	Beethoven.
Overture—( <i>Meerestille</i> )	...	...	Mendelssohn.
PART II.			
Sinfonia in A, No. 7	...	...	Beethoven.
National Swedish Airs—Mdle. Westerstrand.	...	...	
Overture—( <i>Zauberflöte</i> )	...	...	Mozart.
Conductor—Professor Sterndale Bennett.			

Notwithstanding the fatigue which the members of the orchestra must have undergone at the Handel Festival in the morning, the band played admirably, under the quiet but determined *bâton* (not "demonstrative," if you please, whatever that may be—nor spasmodic neither) of Professor Bennett. The *andante* of Haydn (in G), was greatly and deservedly applauded. Beethoven's magnificent inspiration was equally successful; and the *allegretto* in A was followed by the accustomed encore, which Professor Bennett wisely declined to accept, after the hard day's work his band had already accomplished in the day-time. The two overtures, so well contrasted, and so peculiarly characteristic of their composers, went famously. That of Mendelssohn, its great merits considered, is not played often enough. The general opinion in the room was, that it had never previously been executed to such perfection. The applause at the end was unanimous and long-continued.

M. Hallé played superbly—with as much delicacy and expression as vigorous and unflinching execution, and equally with a true conception of the author. The accompaniments went wonderfully well, and the concerto (Mendelssohn's favourite, and Beethoven's most beautiful and romantic, if not his grandest—the E flat being entitled to *that* distinction) created quite a sensation.

Mlle. Westerstrand has a fine voice, but she was suffering from a cold, which prevented her from doing full justice to Mozart's splendid recitative and air. She was much more successful in her Swedish melodies, in which she accompanied herself at the pianoforte.

The concert afforded entire satisfaction.

#### SACRED HARMONIC SOCIETY—EXETER HALL.

(From an occasional Contributor.)

AFTER the very full particulars which you have no doubt in type of the performances of the oratorios at the Crystal Palace, you will have but small space left to record the performance of *Eli*, which took place on last Wednesday night, at Exeter Hall. The sense of duty which animates alike all classes of Englishmen brought to their accustomed places in the orchestra the whole of the usual staff of the Society; and we think that we may add that admiration of their talented conductor, and moreover, a strong desire to shew to their provincial brethren the strength of the Society in its corporate capacity, had no small share in producing so excellent a performance, particularly taking into consideration the arduous duties of the morning.

Our opinion of *Eli* has been so frequently expressed that we have nothing further to add on this head. Suffice it, therefore, that the execution was one of the most satisfactory we have heard—the best perhaps of Mr. Costa's oratorio. Madame Novello, Miss Dolby, Mr. Sims Reeves, Herr Formes and Mr. Weiss sang with redoubled zeal, and exerted themselves to the utmost. The usual *furor* was occasioned by the "War song" and chorus, the audience insisting on its repetition so obstinately that Mr. Sims Reeves, who never sang it more magnificently, was forced to comply. Madame Novello was warmly applauded in her great air, and Miss Dolby went through the customary ordeal in those exquisite melodies, "The morning and evening prayers." Nothing could be better than Herr Formes delivery of "Hear my prayer," nor than the duet "Lord, cause thy face," in which he was supported by Mr. Weiss. The hall was quite full, a proof that notwithstanding the numerous attractions during this festival week in London, the Sacred Harmonic Society retains its hold on the public.

We may here mention that the anniversary dinner of the Choir Benevolent Fund, a most excellent institution, which was established in the year of the opening of the Great Exhibition, for the relief of widows and orphans of organists and lay clerks of cathedral and collegiate choirs, took place on Thursday, at Freemasons' Hall. The preliminary choral meeting came off in Westminster Abbey, in the morning, at 12 o'clock, when the choir consisted of 120 voices, from the choirs of the Chapel Royal, St. Paul's, Westminster Abbey, and the various cathedrals throughout England and Wales. Mr. Turle presided at the organ. Dr. Elvey conducted. Full musical service (of which the most striking feature was the anthem by Purcell) was celebrated.

**SURREY GARDENS.**—Last night was in honor of Verdi. In the prospectuses of the Grand Musical Congress, a Verdi Festival was announced, at which selections were to be performed from *Nabuco*, *Les Vêpres Siciliennes*, *I Lombardi*, *Ernani*, *La Traviata*, and *Il Trovatore*. This great project was not realised however. The "Festival" consisted of one part of the concert only, comprising in all twelve pieces from Verdi's operas, and made up of selections from *Il Trovatore* and *La Traviata*, with one song from *Ernani*, another from *I Lombardi*, and nothing from *Les Vêpres Siciliennes*. The writer of M. Jullien's prospectuses errs in being too imaginative.

**THE VOCAL ASSOCIATION**, under the direction of M. Benedict, make their first public appearance on Saturday, June 27th, in the centre transept of the Crystal Palace. The programme is to consist of many of the most popular pieces selected from the Society's repertoire. It will no doubt be an extremely interesting performance. The association numbers 300 members.

**OLYMPIC.**—Mr. Wigan, as we have already announced, retires from the management of this theatre in consequence of continued indisposition, and the future government is to be transferred to the hands of Messrs. Robson and Emden.

#### M. HALLE'S PIANOFORTE RECITALS.

THE first of these interesting performances (the series will consist of three); took place in the Dudley Gallery, before a select audience of fashionables and connoisseurs. The programme included Beethoven's sonatas in G and E, (Op. 29 and 109); Dussek's sonata in A flat—*Retour à Paris* or *Plus Ultra*,\* as it has been variously entitled, (Op. 71); Bach's *Suite Anglaise*, in G minor, (the prelude, *sarabande*, *gavotte*, *musette*, and *gigue*), which commences with a movement foreshadowing completing the symphonic plan of Haydn and Mozart, and some smaller pieces by Chopin and Stephen Heller. M. Hallé was in admirable play, and although we did not entirely agree with some of the readings (for example, the *scherzo quasi allegro* of Dussek, and the *Prestissimo* in Beethoven's Op. 109—both of which, in our opinion, should be quicker), never proved his title more satisfactorily to be considered one of the most accomplished classical pianists of the day. We are glad to find that Miss Arabella Goddard's example is being followed. This year, as last, M. Hallé will no doubt introduce one of the later sonatas, which the *Athenæum* does not admire (we are sorry for the *Athenæum*), at each of his "recitals." So great a connoisseur, and so superb a player, could devote his energy and talent to a worthier purpose.

\* A name given to the sonata by the London publishers.

#### ANOTHER RIVAL TO SIMS REEVES.

The following amusing *jeu d'esprit* appeared in the advertising columns of *The Times*, on Saturday last:—

"Mr. Charles Field suggests to the Committee of the Sacred Harmonic Society, the propriety of a reserve, not in the band and chorus, but in all the principal voices. With the band and chorus it is useless, for the members of both look upon it as a point of honour, even in cases of extreme illness, to provide an efficient deputy. Should any disappointment take place in his cleft, Mr. Charles Field is ready at a moment's notice to sing every note of the principal tenor, in the three oratorios to be performed at the approaching festival. His terms are 50 guineas. If he should make one mistake, or sing one bar out of tune, he will not accept a fraction. Mr. Charles Field refers to Sir George Smart for his capabilities, as well as to the following testimonial from Dr. Elvey, Chapel Royal, Windsor:—'Having had the pleasure of being acquainted with Mr. Field for a period of five years, and having on several occasions heard him sing, I beg to state, that he possesses a rich and powerful tenor voice, of considerable compass, and on all occasions when I have heard him he has given entire satisfaction.' Charles Ford's address, 18 Grafton-place, Euston-square."

#### GERMAN MUSICAL DEGREES.

To the Editor of the Musical World.

SIR,—Would you kindly mention in the *Musical World* how a German musical degree is obtained, what are the requirements, and about the cost. By giving this information you will greatly oblige

Yours very obediently,

A SUBSCRIBER.

[Can any of our readers satisfy the curiosity of "A Subscriber?"—Ed.]

#### PAGANINI.

To the Editor of the Musical World.

SIR,—Could you kindly (if in your power) answer me the following questions, the first one particularly, in your next number:—

1st.—At what age was Paganini exiled to Siberia?

2nd.—Had he, previous to his exile, shewn any of that wonderful power over the fiddle for which he afterwards became so celebrated?

3rd.—How many years was he in exile?

Your obedient servant,

ZETA.

[We are unable to answer any one of the three questions. We did not know that Paganini was ever in Russia—much less exiled to Siberia.—Ed.]

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